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Osaka University

## Cacā song, Namo huṃ

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In this link, I upload the recording of the Cacā song, Namo huṃ, in my own voice on 23th & 24th Aug 2012. For further information of the Cacā songs, i.e. Buddhist esoteric ritual hymns, and for the reason why I had to record it in my own voice, see my earlier article [Kitada 2012]. In my recording, I did not try to beautify my singing in an artistic manner. Instead, I made efforts to imitate my teacher's way of singing as faithfully as possible, and to reproduce the structure of the composition as precisely as I could. Certainly, I might be able to create a notation in the Western style, but perhaps a notation written on paper would be not much better than the recording in my voice which I recorded on the spot immediately after I learned the song.<sup>1</sup>

Dāś'gupta's version [1989: 45]

rāga Bhairavī, tāla Trihurā

namo huṃ akāra<sup>2</sup> rūpa dharu

svecchayi sattva uttāra dharu<sup>3</sup> //dhru//

dvandva āliṅgana yoga dharu

vajra ghaṇṭa mudrā<sup>4</sup> dharu //

dhavala suśaṃkhuṇa<sup>5</sup> deha dharu

sarada suśohia candra maru //

māyā deha<sup>6</sup> līna jagu

sohie karuṇa<sup>7</sup> sattva mahum̐ //

Ratnakāṇī Vajrācārya's version [Vol. I, 1996: 6]

rāga Bhairavī, tāla Trihurā

namo huṃkāra rūpa dharū 2

svaccha vīsatva utāra dharū //

tenā huṃ huṃ 2 tenā tete huṃhuṃhuṃ 2 //dhu//

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<sup>1</sup> A Western notation would be useful to analyze the structure of a composition minutely. However, I do not deal with the musicological aspect in this article.

<sup>2</sup> Var. *namo huṃ ākāruṇa*

<sup>3</sup> Var. *svaccha visatva ujñā dharu, soccha visatva uttāraṇa dūpa, soccha visatva uttoruṇa ruṇā*

<sup>4</sup> Var. *mudrā yoga*

<sup>5</sup> Var. *susāṅkhveya*

<sup>6</sup> Var. *videha*

<sup>7</sup> Var. *vajra sattva parameśvara*

dvaṃdā āliṅgaṇa yoga dharū //  
vajra dhaṇṭha<sup>8</sup> mūdrā dharū //2//  
dhavala suśaṃkhuna deha dharū 2  
śarada suśohiya candra marū //3//  
māyā-deha rīnaṃ jaṃgu 2  
sohiya karuṇā satva maham //4//

My teacher's version

// rāga bhairavī // tāla trihurā //  
namo hūṃkāra rūpa dharu 2  
svaccha visatva uttā dharu //dhu//  
tenā huṃ hūṃ 2 tenā tete huṃhūṃhūṃ //  
dvaṃdā āliṅgaṇa yoga dharu //  
vajra ghaṇṭha mudrā dharu //  
dhavara susaṃkhuna deha dharu 2  
sarada susvahiya candra maru //  
māyā-deha rīna jaṃgu  
sohiye karuṇa satva mahūṃ //dhu//

Translation

Salutation to [the one] who holds/possesses the shape of the syllable of *hūṃ* (*hūṃkāra*).<sup>9</sup>  
[To the one] who does (lit. holds) the rescuing (*uttāra*), [and whose] nature is pure.<sup>10</sup>  
[To the one] who practices (lit. holds) the *yoga* of embrace of the couple, and who makes (lit. holds) the gesture of the diamond bell.  
To the one who has the body and who holds a white, fair conch<sup>11</sup>.  
*Maru* [like] the beautiful moon of the autumn.<sup>12</sup>  
The world (*jagu* < *jagat*) is resting on (*rīṇa* = *līna*) the body of illusion.  
[The one] whose mind/nature is compassion (*karuṇa sattva*) is beautiful.<sup>13</sup>

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<sup>8</sup> Seems to be a misprint of *ghaṇṭha*.

<sup>9</sup> Variant *namo huṃ ākāra rūpa dharu* would mean: “Salutation, huṃ, to the one who holds the shape of a-letter (*a-kāra*).”

<sup>10</sup> I interpreted this, supposing the original text was *svaccha-vi sattva uttāra dharu*.

<sup>11</sup> I interpret this as *dhavala su-saṅkhana*.

Another possibility would be: [To the one] who has a body of white *suśaṃkhuna*. In this case, I do not know how to understand *suśaṃkhuna*.

<sup>12</sup> Maru is obscure. Perhaps, a face? In that case, “[His] face [is like] the beautiful moon of autumn”.

<sup>13</sup> The terms such as *maham*, *mahūṃ*. In the case where it is analyzed as *śobhita karuṇa-sattvam*

## Remarks

Another Cacā, Hūm̐ hūm̐ dehadharu<sup>14</sup>, shows parallelisms to Namō hūm̐.

hūm̐ hūm̐ dehadharu saṃsāra taru<sup>15</sup>

dvandva āliṅgana yogadharu //

sura-nara-vandita caraṇadharu

kusuma-vilepana dehadharu //

bhāva vimakuta<sup>16</sup> viśeṣa-guṇa kuṭāi<sup>17</sup> //

namo hūm̐ hevajra tuhma guṇa pekhaī<sup>18</sup> //

(dhuā)

hevajra tuhma tenā hūm̐ hūm̐

tenā hūm̐ hūm̐ te te hūm̐ hūm̐ //

## Bibliography

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*ahaṃ*, it would mean: "I (*ahaṃ*) [am] the beautiful/splendid one whose nature is compassion."

<sup>14</sup> Dāś'gupta 67. In the same page, a variant text of the same song is given, which I do not quote here.

<sup>15</sup> Var. *tanu*

<sup>16</sup> Var. *vimukta*, *vimokuṭa*

<sup>17</sup> Var. *kuṭoyi*

<sup>18</sup> Var. *preṣayi*, *preṣasi*, *prekhami*.

The proper reading seems to be *pekhaī*. The verb *pekh-/pekkh-* (< Skt. *prāṇīkṣ*) means 'to look, to observe'.